## THINGS AT THE THEATRE.

SEVENTH REGIMENT SOLDIERS AS ACTORS IN BURLESQUE.

The Amateurs Make Fun for an Audience and Themselves-Pinys That Have Been Brought Hack to Town in First-Rate Condition-The Heart of Maryland's" War Pictures.

The military amateurs were abroad last night. Their place of rendezvous was the Berkeley Ly-Their place of reintestate the period of the Seventh Regiment. Guy W. Carryl, who provided these same actors with a burlesque last year, made for them "The Envoy," in which they appeared last night. It would be pleasant to say that the new extravaganza was as acceptable from the amateur point of view as the former werk of the same writer. But no indulgence could quite allow that. The amateur yearns to e "criticised." It makes him seem that much more like a professional. This ambition is, of course, rarely gratified. But it may be worth while to say that of all the stupid travesties that an overworked imagination ever devised, the reporters who figured as characters in this extravaganza were the least tolerable. Impoverished stage invention lights first on the burlesque reporter. He is the first type that occurs to senemic imitativeness. This character in the piece last night seemed rather more ffensive than usual. It was not possible to excuse the uncertain touch of the amateur, for that made him more objectionable. It is rather distasteful to "criticise" the unprofessional playwright even to this extent. But spanking is a highly recommended method of curing vul-

shighly recommended method of curing vulgarity.

"The Envoy" in every other respect conformed to the high amateur standards that prevail now. It was very tastefully clothed, and its interpreters were able to please their friends in the sudience. There were bright lines and apteress in Mr. Carryl's text, and the performance moved along spiritedly. There was a skirt dance—that pillar of all smateur burlesque—and there was some exceptionally capable clog dancing. There were amusing carleatures of femininity, and above all, the producers showed the excellent sense to collect their music. So they had popular, lively lines, and their performance was a success barring Mr. Carryl's breach in the matter of taste and intelligence was a success barring Mr. Carryl's breach in the matter of taste and intelligence hout the newspaper reporters. Li Hung Chang's visit to this country was his belated theme, and, with one scene at the Waldorf and and another at Pekin, he gave it variety. Some seventeen members of the company were the chief actors, and the large chorus was trained to its work with a preciseness worthy of the organization.

The high frame of the stars at the Academy of

The big frame of the stage at the Academy of Music is filled by the war pictures of "The Heart of Maryland," and they are exceedingly effective at long range. The gallery last night was crowded from the railing to the row that was well up under the ceiling. It was the customary Academy's gallery, audibly sensitive to every change in the situations of the drama. No incident of David Belasco's play escaped it. Every shade in the variation of the characters' relations seemed to be as clear to the furthesi boy as it was to the spectators near the stage. It might be thought that the Academy's gallery, accustomed to the crudities in many of the London melodramas given there, might prove less susceptible to the clean workmanship of "The susceptible to the clean workmanship of "The Heart of Maryland." But when the kind is right the work is never too good for any audience. It is certain that the interest in Mr. Belasco's play at the Academy is greater than in plays of a lower grade. The success of this melodrama should convince any dramatist not already sure of it that there is no element of a play that makes so much for its popularity as the real human nature. There are half a dozen episodes scattered through this piece in which the lover does or does not see his sweethcart or is in some way occupied in the effort to see her. These scenes go with a rush at the Academy. There is nothing that engrosses those spectators more than these sentimental points. Every-body responds to them. The appreciation comes from every part of the theatre. No play ever exhibited more strikingly the effect of a full supply of love. Presented with skilled stage traft, the sentimental moments in the play are seemingly able to hold the spectators as fully as the melodramatic things. Dramatists in search of popular success could not do better than study these features of Mr. Belasco's work and note their unfailing effectiveness with audiences. Even the third act, with its stirring action, makes no stronger bid for favor. Mrs. Carter is still acting in her vigorensiv emotional style. She is admirably suited to the stress of the play, and she clings to the bell as desperately as ever. Theodore Roberts as Co. Thorpe is new to the company, and the brutality, swagger, and shandonment of the coward drunkard are splendidly Illustrated by him. The rest of the actors are so well suited to their roles that few performances are so satisfactory—few certainly show the results of such artistic stage management.

When plays that have had seasons in New Heart of Maryland." But when the kind is

York are brought back to town it is interesting to observe whether or not there is deterioration in the performances. In the case of "Jack and the Beanstalk," which is at the Harlem Opera House, real improvement is shown. The travaganta is given with a rush and a spirit work by proper management. It is true that this extravaganza has had no one-night stands since it went away from the Casino, but has spent its time in a few big cities, and that may account for the captivating diligence, careful

ss, and even enthusiasm of the representation. The same praise may be given to the players of "A Black Sheep" which has returned to Hoyt's. It is said, and this performance indi-Hoyts. It is said, and this performance man-cates it, that Mr. Hoyt is a stickler for earnest-aess in those who deal with his fun on the stage. He chooses them at first with careful judgment of their fitness for the rôles. Often they are quite unknown to our public, and gain their fame through employment by him. In re-turn, he seems to demand continuously good service. "A Black Sheep" is being given ex-cellently.

surp, he seems to demand continuously good service. "A Black Sheep" is being given excellently.

The renewal of "The First Gentleman of Europe" at the Lyceum engages Mr. Hackett and Mr. Morgan again as rival woocrs of Miss Mannering. Mr. Morris as the old goldsmith, and Miss Shotwell as the Prince of Wales's favorite. The characters thus assigned to these members of the Lyceum company are not dissimilar to those in which they are ordinarily seen, but Mrs. Whifen is no longer a sweet-tempered old lady. As the shrewish wife this settess is for once unlovable. Irascibility also falls to Mr. Walcot as the country baronet, who discounts which it is son. Mr. Walcot is seen only in the third act. He explosively relates his troubles with his boy, and works himself up to a mighty choler; apoplexy seems to impend as he storms and sputters. His struggle between berating his son and fawning on the Prince is comical. Bowing low with every step as he retires, and sputtering indignantly with every courtesy, his discomposure reaches a climax at his exit in his taking off his wig instead of his hat with his final bow.

Two beginners in yangleyille at Proctor's The.

Two beginners in vaudeville at Proctor's The

atre are Pauline Fletcher and Oscar Figman, but the medium of their debut is plainly of and from the variety shows. It is a burlesque sketch of Charles J. Ross, who, with Mabel Fenton, has or years played in just such pieces. Its title is "Rummeo and Joliet," and its setting is the parlor of a young woman who is ambitious to become an actress. She has had a balcony built on to the wall of her parlor to assist her in studying the part of Juliet, and she awaits the coming o instructor, though she admits knowing i all. All her friends that borrow of her say she is great, she declares, and she is convinced of it. Her exercises with her teacher cover a deal of territory. There is a shy at "The Lady of Lyons." a reminder of In Old Kentucky," a moment of Scengali and Trilley, and a selection from a stirring drama called. The Stolen Pretzel; or. Who Discovered Ioboken!" From this it will be seen that all the author's lokes do not fit into the Shake-spearean drama with whose title he took liberty, but that point is not a hindrance. Whatever play the squib best suits is brought up for assault, and any such trifle as a connecting link between hits upon two dissimilar dramas is not considered. It is all of a piece with the established method of the variety show monologist who gracefully joins a mother-in-law joke with some subtle witticism about tired eggs by saying, "Well, any way" and giving a high in the state of such miscellany the balcony scene is reached. Juict assends to the balcony by a stepladder and has she end or trouble in keeping her skirts from under her feet. Perched ten feet above the stage and the ladder withdrawn, she has considerable impassioned dialogue with the unseen manager of the calcium light, whom she assures that she heldony collapses and Juict is left dangling from rotes, while the Montague does a distressibility beneath her. These two recruits will not classe the variety shows a bit, but they'll be reasonably sure of steady employment, which is probably their chief ambition. all. All her friends that borrow of her say she

Theatrical Senesit in Aid of Mrs. Rose Haw thorne Lathrop's Work.

A theatrical benefit for Mrs. Rose Hawthorne Lathrap's work among the cancer sufferers or the over cost side will be given at the Fifth Avenue Theatre on the afternoon of Tuesday, April 20. Already a large number of actors and entertainers have volunteered for the performance. François Cep-

pée's play, "The Violin Maker of Cremona," translated by Jerome K. Jerome, will be given by Miss Grace Henderson, Harry Brown, Herbert Bostwick, and Butler Davenport. Mrs. J. E. Dodson of the Empire will give a monolouge. Mrs. Agnes Booth will give "Afterthoughts." Mrs. Sarah Cowell Le Moyne, the Browning reader, will contribute, and Sidney Rosenfeld's farce, "Her Only Fault," will be produced for the first time by Miss Licia Ellis, Maud Monroe, and Mr. Davenport. Other features of the programme will be announced later. Tickets will go on sale on Tuesday of next week.

AFFAIRS OF THE OPERA.

Directors of the Company Meet but Decide

Nothing as to the Next Season. A meeting of the directors of the Abbey Schoeffel & Grau Company, Limited, was held yesterday afternoon at the Metropolitan Opera House, and at its conclusion Maurice Grau said that nothing had been settled in regard to the future of the company or next season's plans for opera. Maurice Grau, John B. Schooffel, Robert Dunlap, T. P. Fowler, and George L. Rives were present. Mr. Grau said that all action had been postponed until next Tuesday, when he will confer with the stockbolders of the Metropolitan Opera and Real

Estate Company. "The Abbey, Schoeffel & Grau Company," Mr. Grau said, "will under no circumstances be disbanded. It may not give opera, but it will remain in existence. It does not owe a cent and is in a perfectly sound condition. But there is no money in the treasury and no capital with which to commence another season of opera. A number of debts of the old firm of Abbey, Schoeffel & Grau will soon be due, Abbey, Schoeffel & Grau will soon be due, but these are not liabilities of the company. It may still give opera next year, but until next Tuesday that cannot be settled. No plans of any kind for another company have been made as yet. The only liability the company could possibly be thought to have is an innate liability to return the \$31,000 guarantee fund raised in Chicago. But that may not be used up and we may pay off that from our profits. The future control of the house will be decided to a certain extent on next Tuesday. When the company started to Chicago we expected to sign the lease on our return. We may yet be able to do that."

In reference to the singers for next season, Mr. Grau said that the De Reszkes, before the Western trip, had promised to return here, but Jean folt much less like it now. It is known that the lack of capital in the company, as it was revealed on the tour, was not agreeable to the singers. He said that he had no understanding whatever with Mme. Lehmann, and that Mile. Calvé had said she would not return, and had made engagements in Paris, although in two previous instances forfeits had been paid for her in order that she might come to this country. Mr. Grau returned last night to Boston.

Walter Damrosch sails for Germany to-day. He refused to say whether or not his new partnership with Charles Ellis included Mme. Melta's services, although, surprising as it is, the fact appears to be true. Mr. Damrosch goes to engage new singers. He said that Mme. Lehmann had agreed with him to sign no contracts until he sees her in Berlin in June. Mr. Damrosch said he was not a candidate for the control of the Metropolitan and that he had made no application for the lease. but these are not liabilities of the company. It

Mme, Lehmann's Recttal. Mme. Lehmann's farewell recital at the Waldorf last evening was a brilliant success in every sense of the word and in every particular. The large ballroom was full of the artiste's warmest friends, and the most beautiful spirit of love and enthusiasm seemed to pervade the whole atmosphere. This ardor kindled as time passed until the prima donna herself became more and more excited, more earnest in her endeavors, and more dramatic in her effects. A petition was sent up to her in the middle of the concert, a general request that she would sing Schubert's "Erl King," which she interprets so originally and so wonderfully. This demand Mme, Lehmann complied with as her first encore at the end of the conwith as her first encore at the end of the con-cert. Her second was the light song also by Schubert, and very well known, "Haideroslein." Lehmann was in fine voice, seeming to grow stronger and freer in production of tone as the evening waned. Her chief hits were made in the last three songs by Franz, in Schubert's "Auf dem Wasser zu Singen," and the first mischlevous song of Charchen, from Bee-thoven's Egmont Lieder. Following is the pro-gramme entire:

gramme entire:

I. "Aus meinen grossen Schmerzen," "Liebchen ist
da, "'Verlass mich nicht," "Ein Friedhof," "An Die
Musik," "Sternlein mit d. gold Fusschen," "Herbst,"
Robert Fradz.

II. "Greichen am Spinrad," "Auf dem Wasser zu
Singen," "Allmacht," Franz Schubert.

III. "Adelaide," "Zwei Egmont Lieder," Beethoven.

III. "Adelaide," "Zwei Egmont Lieder," Beethoven.

After the concert Mme. Lehmann's friends crowded the little reception room, where she received them with that charming admixture of goddess grandeur and womaniy graciousness which, more than any woman, she combines in her sincere and noble manners. There was weeping when good-by were said, but Mme. Lehmann was heard to promise that she would return next year, and therefore, New York may rejoice while it yet mourns the departure of one so great that the presence within its environs lends it the brilliancy and worth that a jewel lends a crown.

## DEATH KNELL OF WASHINGTON PIE.

At the regular meeting of the Board of Education yesterday the Commissioners took action on Superintendent Jasper's plan of abolishing Washington pie as an article of diet for the midday lunch in the public schools. The Committee on Instruction introduced a resolution em powering Commissioner Prentiss and his associates on the committee to consult with the sev eral school principals about the framing of regulations governing the sale of food supplies of proper kind at reasonable prices and the prohibition of the sale of Washington pie. The committee argued that this step of pie reform would properly emphasize the administration of that part of the course of study in which, under the State law, regular instruction in hygienics is given. The theory taught, that proper food is a necessity to proper living. would thus meet with a practical application in the every-day school life of the children.

Commissioner Eustis objected to the introduc Commissioner Eustis objected to the introduction of sutler stands for the sale of food in the schools. He is afraid that the privilege would be abused and become a nuisance.

"Besides," he added, "It may tempt the children to beg pennies from their parents to buy viands of the sutlers. We ought not to take such a step without giving the matter a great deal of thought."

The School Commissioners, who are trustees of the City Colleve, discussed a bill that it is proposed to have introduced at Albany authorizing the city to expend \$800,000 for the site of a new college building. This is \$200,000 more than the trustees were authorized to expend for the purpose by the bill passed by a previous Legislature.

The Commissioners are going to give Col. Waring a chance to extend Children's Street Cleaning League to the public schools. A resolution was introduced giving supervisors of the league an opportunity to make public addresses to the scholars on the importance of siding Commissioner Waring's adult employees in the work of keeping the streets clean.

At the suggestion of City Superintendent Jasper the board granted Assistant Superintendent George Davis leave of absonce, with full pay, to visit London and Paris in June and July to investigate and report upon the workings of the public schools in those two capinis.

The board made April 27 a full holiday, to permit the school children to take part in the Grant parade.

Corporation Counsel Scott sent an opinion telling the board that it wasn't part of the Municipal Government, but a separate and distinct corporation, and that, therefore, the Commissioners are not compelled to award contracts for school work to the lowest bidders, but can make the award that they think best, and that they have full control over the contractors, and can adopt rules governing the work. tion of sutler stands for the sale of food in the

dopt rules governing the work.

SUSIE SWIFT'S SUCCESSOR CHOSEN Major Marshall Returns to the Colors-Will Head the Auxiliary Department.

If the Salvation Army has lost a valuable officer by the resignation of Brigadier Susie F. Swift, who is about to join the Catholic Church. it has gained one in the person of Major Thomas Marshall, who has returned to the colors, and was appointed yesterday to succeed Miss Swift as head of the Auxiliary Department. Major Marshall left the Salvation Army about two months ago, owing to some minunderstanding with regard to his duties, but finding that life outside the Salvation Army was uncongenial he returned and asked to be reinstated.

Lett a Lighted Cigar in His Cont Pocket.

An employee of the Franklin building, at 186 Remsen street, Brooklyn, carelessly placed a lighted eigar in the pocket of his overcoat yes-terday afternoon and hung the cost up in a closet. A blaze resulted, causing a damage of \$50.

Prof. Palmer of Vale to Study in Germany. NEW HAVEN, Conn., April 7 .- Prof. Arthur Palmer of the German department of Yale has resigned to go to Germany for a year's study. His successor is not yet appointed. On his re-turn he will be appointed the head of the Ger-man department of Yale. SOCIETY OF AMERICAN ARTISTS. Second Notice.

Of course at the society exhibition we may expect to find some examples of the last fad from Paris. Perhaps "fad" is too flippant a word to apply to work that is often serious in Intention, but falls to convince because we know that a manner of seeing has been taken up by the painter that is not his own, but has been observed as the way of proceeding adopted by some originator. A few years ago there were many young men in France who made themselves look at nature through Claude Monet's spectacles. After they were discarded over there, and Monet and a few others were left continuing on their own lines with more or less success, as we know, some of our American painters modified the system here, introducing pale lilac, pink, and straw colored tints in their work in place of Monet's uncompromising reds, blues, and yellows. The Scandinavian painters, on the other hand, exaggerated Monet's color notes, and in their 'impressionism," as it is popularly called, produced much more violent reds and yellows than he and turned the blue into purple. But within the past year the impressionist fad, the most affected part of it at least, seems to have run out its course, and there is but little trace of it in the present society exhibition. Some good results of the general movement remain. Pictures are cleaner, less brown, and more frank in color than before impressionism cleared the painters' palettes of several dull and lifeless pigments. Last year there were one or two canvases betraying the influence of Carrière's gray monotony in painting, but there is nothing anything like a firm hold. Last year, too, there were one or two pictures, such as Mr. Hopkinson's portrait of a woman holding a pet monkey, which foreshadowed a movement toward black as the chief note in a picture. This movement is exemplified with much more emphasis in this year's exhibition than in the portrait referred to by two canvases by Albert Herter, "Study of Shadows," No. 39, and "Robe Japonaise," No. 40. The result in neither seems to justify the extremely low key in which both pictures are painted. No quality of color, no force, is obtained that could not have been obtained in a scheme painted light enough to be seen clearly. A third picture by Mr. Herter, "Le Soir," No. 242, is also low-toned, but it is very reasonable. It presents an effect of fire-light on two full-length scated fig-ures. The young woman's head, which is the nearer to the fire, is the more brightly lit up by the glow. That of the young man sitting on the wide couch beside her, is partly shaded, but it is sufficiently luminous. The values are very well studied, and the canvas is an excellent one in painting. There is just a trifle too much sentiment in the figures to make the picture sympathetic to the sturdy of mind, and there is a queer little red square on the cover of the couch, in the lower left-hand corner of the composition, that does not explain itself. These points aside, it is most happy in treatment. There are half a dozen canvases by Charles Hopkinson, who is now in Boston. They are figure works, and are low toned, but not black. They are treated in a flat sort of way, but are not flat as modelling. One in particular, "Portrait" (No. 263), is one of the nicest things in the exhibition. It is attractive in aspect, clever in handling, looks like an excellent portrait of the sitter, and is undeniably individual. A por trait by Wilton Lockwood, "The Violinist" (No. 315), is another example of low tones. It is quiet and reserved in treatment, but has not the life of Mr. Hopkinson's smaller figure.

Approaching a low-toned color scheme but not at all diversified, without distinction in color, and rather brownish if anything, is Mr. Eakin's large picture, "The 'Cello Player" (No. 252). But it is very serious and it is very good. The figure lives and the hand holding the bow is admirable in action. The composition is most simple, consisting of the man, the chair he sits on and his violoncello. There is a neutral background of brownish gray. It is a good picture to look at and one to like for good and all. Mr. Alexander's "Woman in Gray" (No. 236) is decorative in general aspect but is not real, not, at least, in the head and the hand, though the skirt and the curtain are natural enough. Mr. Isham's large portrait of "A Southern Girl" (No. 239), near by, is complete, some remarkably good painting of accessories and the characterization is attractive. Mr. Rice's portrait of a lady (No. 339) has a lady-like air and is cleverly handled. Mr. Beckwith's representation of Mr. Laurence Hutton sitting on a plazza bench, with his dog Roy by his side (No. 247), bears the aspect of veracity are interesting and especially good in one way well-drawn head (No. 299). Mr. Boston's very attractive and handsomely colored half length of a young woman in red and black, with a red background, Mr. Tack's pretty "Maid Marion" (No. 282), Mr. Cox's dignified, well-drawn small "Portrait of Mrs. O." (No. 44) and "Portrait of Mrs. K. C." (No. 266), Mr. Fowler's picturesque portrait of a lady with a large hat (No. 50), Mrs. Locke's pretty "Portrait of Cyril" (No. 69). Mrs. Sears's excellent picture in pastel of a lady in a blue gown (No. 74), Miss Emmet's somewhat coldly colored but directly painted "Portrait of Mother and Son" (No 317). Mr. Gordigiani's quaintly costumed 'Edith" (No. 177), Mrs. Whitman's portrait head of a gentleman in uniform (No. 2), Mr. Bell's "Orchids" (No. 295), Mr. Kendall's "Portrait" (No. 35), Miss Blake's somewhat dry, but promising "Portrait" (No. 184), Miss Hills's spirited "The Princess Osra" (No. 6), and the same artist's charming miniatures in the Central Gallery, Mr. Gaugengigl's small figure of a young nan (No. 330), Mr. Low's "A Profile" (No. 255) Mr. H. R. Butler's "Portrait of W. B. F., Esq. (No. 240), and Mr. Julian Story's "Sketch for th Portrait of H. R. H. the Prince of Wales" (No. 41), with its agreeably colored scheme of black and yellow in the costume, Loosely constructed and without sufficient envelope, there is, nevertheless, much good in a portrait of a young woman in brightly col-ored street costume (No. 172) by Thomas Wall Finn. It is something to get healthy, live colo is a picture, and more care in drawing would There is something lacking in the drawing, too: some minor faults of proportion, and a little blockiness in modelling in the portraits of two ladies and a baby, "Soap Bubbles" (No. 24), by Kenneth Frazier. But there are few canvases on the walls that have more personality, and the management of the color scheme, with its difficult blues and greens, is decidedly clever. The

costume of the principal figure, all in blue, with skirt showing shades of green in the light, contains some fine color, and there is a harmony is the canvas, and a sense of life in the figures that leserve to be noted as remarkable qualities. Miss Cocilia Beaux, who has shown excellent work in portraiture in former exhibitions, does not keep up to her standard in the large portrait with two figures. "Portraits" (No. 285), and her second picture, "A New England Woman" (No. 62), though skilful, defely painted, and subtle in gradations, is less convincing than usual. Mr. Benson is, on the whole, well represented in a portrait of a child, "My Little Girl" (No. 304), but while the white of the dress is charmingly painted, and the canvas is unified, the head is not quite so real as the other things. Another portrait of a child in white is "Portrait of Marjoric O'Connell" (No. 22), by William H. Hyde. The face is pretty in Its wistfulness, and the pose of the figure in a big chair is charming, but because the background and the chair and other parts of the picture are painted with a lighting apparently far below that which falls on the figure the picture does not look unified and the figure is somewhat in silhouette. Two other canvases by Mr. Hyde, a portrait of a lady in a lilac gown (No. 30), and a decorative project, "Diana" (No. 90), the lat-ter clever in composition and unified in color scheme, represent him better. Mr. Chase conributes among other pictures a half-length portrait of a little girl in gray, "Dieudonnée" (No. 274), which is survely but decisively painted and is strikingly simple in color, modelling, and arrangement. It is an excellent and skilful

Subject pictures and figure compositions are

omparatively little interest in the exhibition for the uneducated visitor who wishes to see pictures that tell a story of some sort. Mr. Wiles in "Russian Tea" (No. 332) shows us a group of young women seated around a table on which there is a polished urn of brass and candles burning under red shades. The group is well composed and the picture is painted with the artist's customary skill. The effect of light on the figures is well given, and the still life and accesso ries are most eleverly depicted. Mr. Maynard in a pale canvas, "Morn" (No. 72), containing a single nude figure, and in "Sport" (No. 253), the picture purchased with the Shaw fund, showing mermaids in chase of fishes, treats difficult problems of drawing in a serious way, and Mr. Prellwitz in "Dante and Virgil (No. 245) presents good drawing both in figures and landscape, though his color scheme is unduly subdued. A nude female figure holding an orange-colored paper lantern which almost emits actual light, "Lantern Globe" (No. 34), by Hugh R. Breckenridge, is drawn in a compe tent sort of way and shows excellent manage ment of values. The clearness and comparatively high value of the shadows on the figure are especially notable. Mr. Dessar gives wellstudied and truthfully transcribed effects of sunlight pouring through a window in his large interior, with a figure in a white frock, "Elizabeth" (No. 249), and Mr. Curran in "Christmas Morning" (No. 32) presents a pleasing rendering of a genre subject with a child in white beside Christmas tree lighted with candles. Mr. Franzén's "Closing Exercises" (No. 110) is a taking little picture of a country schoolroom filled with scholars, inspectors and visitors while a little girl speaks her piece on the platform. Mr. Rose's "Joseph Asking Shelter for Mary" (No. 265) is a serious effort, and well composed. "Angiola," (No. 234), by Louise Cox, is an attractive composition of two figures, one in red, the other in white, competently drawn and agreeable in color. Mr. Sterner's large canvas, "Roderic Usher et La Dame Madeleine (No. 27); Mrs. Gotthold's "Mother and Child" (No. 335), and "Sabrina" (No. 321), by Ethel Isadore Brown, a charming figure of a young girl in a white robe walking along the borders of a stream, with a bunch of willows and some people in a boat as the main notes in a clever composition, are yet other notable works by painters who essay picture making as distinguished from more simple, though often more difficult, motives. Finally, in the West Gallery, there is a picture by Fernand Lungren. 'A Winter Wedding-Washington Square (No. 169), which, while it betrays in composition s somewhat illustrative quality, is interesting in handling, and contains a good deal of truthful depiction. The Washington Arch seems to be too yellow in tint to harmonize with the other color notes, but the rosy evening sky and the trees in the distance are well in place and agree ably rendered. and pictures of sea and coast as it has been in some other years. Messrs. Tryon, Davis, Dono-

and Messrs. Chase, Metcalf, and Welr, who at times contribute landscape as well as figure work, do not do so this year. There is a very good average, however, but a lack of capital works. Mr. Crane's picture "Signs of Spring" (No. 280), which was awarded the Webb prize is an excellent picture, with no fault to be found with it except, perhaps, that the green of the grass on the roadside is lacking in quality. Mr. Appleton Brown has three pictures, all artistically treated, and one, "Autumn on the Merrimac" (No. 283), particularly attractive in composition, though the other two are very good and pleasing, Mr. Platt's "Landscape" (No. 310), with its excellent distance; Mr. Van Boskerek's literal and picturesque "Otter Creek, Brandon, Vt." (No. 306), and two other can vases; Mr. Smedley's "A Mountain Lake" (No 286), with figures in the foreground, a firmly modelled transcript with a personal sort of rendering; Mr. Ochtman's "In the Month of May" (No. 89); Mr. Palmer's "Mid-Winter's Bloom" (No. 78), and Mr. Clark's effective "Storm in Shinne cock Hills" (No. 232), are prominent among the most notable landscapes. Excellent drawing of velope are features of Mr. Foster's "All in in a Misty Moonshine" (No. 313). Strength and force in handling characterize the "Noon day" (No. 23), by Gustave Henry Mosler, but there is little variety of color in either the light or the shadows. Good construction and truthful observation of form are notable in Prof. Niemey er's two landscapes (Nos. 91 and 221) and in Mr Faxon's "Granite and Golden Rod" (No. 33). Other good landscape works are signed by Roswell S. Hill, Edward Parker Hayden, R. O. Anand is frankly rendered. Among other portraits. thony, William Forsyth, and W. Merritt Post, for there is a large number at the society that and Mr. Evans's well-drawn little pictures, "In Ellen Terry's Garden" (No 47) and "Garden in Winchelses" (No. 52), are sympathetic and delightful. Mrs. Dewing's beautiful study of flowers, "A liose Garden" (No. 276): Mr. Carlsen's "Wild Fowl" (No. 20), Mr. F. C. Jones's delicate and truthful "The White Porch" (No. 76), and Mr. Howe's strongly painted bull in "Our Day at Home" (No. 11) must not be passed over, and the "Marine" (No. 302), by Edward Simmons, is remarkable for a delicate color scheme and wellobserved movement of waves breaking on the shore of the sea. The largest canvas in the exhibition is "Le Grand Miroir" (No. 250) by Alexander Harrison. It represents a tranquil sen, reflecting a dull blue sky, with white clouds and in the foreground a wave spreads out on the level beach, its elliptical borders fringed with softly curling white foam. It is an impressive omposition, and, in spite of a certain hardness of line and a metallic appearance not quite compatible with a liquid surface even when reflect ing the sky almost unbrokenly, it is broad in onception and quite out of the common as a picture of the ocean.

ho, Kost, and Twachtman are unrepresented

## BIGGER THAN FITZSIMMONS.

Br. Cabassed Has a Lobster that Outweight and Outmeasures the Aquarium's Pet.

Fitzsimmons, the Aquarium's giant lobster, has been thrown into the shade by a lobster which was caught on Friday by the crew of the fishing smack Becker, forty miles southeast of the Highlands of Navesink. This lobster was put on exhibition yesterday afternoon in Alfred Cabassud's restaurant at 31 Broadway, P weighs 112 pounds more than Fitzsimmons, is better proportioned, and is without a bruise, defect, or injury of any kind. To-day Mr. Cabasand will present the lobster to the Aquarium, or the condition that the name which his friends have bestowed upon it is not changed. To his patrons Mr. Cabassud is known as "Cabby." patrons Mr. Cabassud is known as "Cabby."
Yesterday a number of them beld appropriate corronomies and named the lobster "Cabby," teo. If the Aquarlum takes "Cabby on the conditions mentioned, it will not only have the two largest lobsters in the world, but also the largest that have ever been captured.

The smack Hecker belongs to F. W. Wright, a fish dealer of 105 Fullon street. She went out after eed on Thursday in there of Capt. John Young. Lobsters are not intrequently hauled on the tradic, but the fishermen are rarely able to get his fellows abourd. When Capt. Young's men hauled "Cabby" to the surface, his size almost took their breath away. By careful maneuvering, they manaced to get him abourd and yesterday they brought him to town. Mr. Cabassud told Mr. Wrigh at the time Fitzsumons was captured that be wanted an even bigger lobster than the Aquarium's monater, so Mr. Wright handed over "Cabby" to him yesterday.

When Mr. Cabassud weighed the lobster vesterday. in ger lobster than the Aquarium's monster, so Mr. Wright handed over "Cubby" to him yesteria;

When Mr. Cabassaud weighed the lobster yesteria have was found to tip the scales at 314 pounds. Fitzeinmons weighe alout 30 pounds. Cabby's measurements are larger all around than those of Fitzeinmons. He measures 40 inches from the tip of his teil to the ent of Lighett claw. The left claw is two feet long and 9 inches wide. The feeters are 12 foet long and 9 inches wide. The feeters are 12 foet long and 9 inches wide. The feeters are 12 foet long and 9 inches wide. The feeters are 12 foet long and 9 inches wide. The feeters are 12 foet long and 9 inches wide. The feeters are 12 foot long. The circumference of the feeters are 12 foot long. The circumference of the feeters are 12 foot long and 40 years old.

The long-ter looked quite comfortable as it lay on a piatter of cracked ice in Mr. Cobassauf's restaurant yesterslay. For the ciliteation of a number of paspie, if righed up caparettes and other articles with its small leas. It absolutely refused to me is tremendous claws, save in a sort of yewning way, until a small Italian bootblack, who had wandered into the restaurant, got his finares too near. Then the lobster just grabbet the timer and held on, while the boy shrioked and Messrs. Cabassauf and Wright tagged with all their might in an effort to open the claw. They night as well have pulled at a hundred ton weight for all the good they did, when the lobster was good and ready he released the boy, who ran out howling with pain. Mr. Wright said afterward that the lobster could have snapped the boy's finger off if it wanted to without the alightest difficulty. As it was, it out down to the bose.



Rode Into Philadelphia In the April Ladies' Home Journal will be given a description of the remarkable scene,

as told by Hon. Frederick Fraley, an eyewitness, now ninety-three years old, to his granddaughter, Miss Jean Fraley Hallowell. Seventy-three years have passed since the great event took place, and yet nothing has ever occurred in the annals of Philadelphia to equal, or even approach, it. Two of the most wonderful scenes are illustrated by Mrs. Alice Barber Stephens.

Ten Cents a Copy, at any News-stand. One Dollar a Year The Curtis Publishing Company, Philadelphia

SAGAGAGAGAGA

LIVE TOPICS ABOUT TOWN. At the last matinee of the Damrosch season at the Metropolitan Opera House only one of the stockholders sat in his box, and the singers faced a dishearteningly empty tier of boxes. Nor was it the appearance of the boxes alone at this final matinee that showed how indifferent the stockholders really were to these German perfermances. The same feeling seemed to show itself not simply in their keeping away from the Opera House, but also in their not taking the trouble to give the boxes away. The attitude of the stockholders showed very plainly that they had either heard opera enough for one year or were not interested in a wholly German series. Fashion and the Wagner operas have always been more or less incompatible, but there was never more evilence of indifference than this last series showed. In fact it was only at the performances of "Tristan and Isolde" and "Slegfried" during the past two sensons that the appearance of the audiences at the Metropolitan was at all brilliant. Jean de Reszke happened to be in both performances. ferent the stockholders really were to these

One of the familiar figures uptown is Kate Claxion, the actress, who passes most of her time now in New York, and occasionally plays at one of the cheap theatres. She is apparently ready at any time to put on the rags of the blind girl in "The Two Orphans" when there happens to be a vacant week in some combination theatre, and then retire for a brief period to domestic life. Many persons who do not know the actress's name have become familiar worn exactly the same sort of a hat and the worn exactly the same sort of a hat and the same general style of sown. For more than a decade she has worn one sort of poke bonnet, which, altho gh it appears in different colors and with different adornments, never loses the original outline. Some sort of a loose lacket is usually a part of Miss Claxton's dress. Her\_sister was formerly seen with, her, and as she affected the same invariable peculiarities Her\_aister was formerly seen with her, and as she affected the same invariable peculiarities of dress, the two women came to be well known by sight. Miss Claxton, who is now in deep mourning for a daughter who recently died in Paris, has changed only the color of her characteristic garments, and the poke bounct is different only in this re-p.ct. Miss Claxton's husband combines business with the duties of his profession in a unique fashion. Of late years he has been a bleyche agent, and to representative of a champagne firm, but he has always been able to step in and play one of his characters in the old melodrama. It is said by people who know her that Miss Claxton has played Louise so many times that her own manner has come to be much like that of the blind girl in the play, and she is said to speak quite in the same fashion. She is one of the actresses who made a fortune in their day, but a large siare of it has been lost in unsuccessful speculations.

New York has undoubtedly grown cosmo politan. On Tuesday night there was a party at Koster & Bisl's, and it was in charge of one of the uniformed guides who have lately taken to looking after strangers. The people seemed to looking after strangers. The become seemed to be French and under the chaperomage of the guide they were introduced to all the attractions of the establishment. They were led un the steps by him; he bought their tickets for them, and he showed them through the Midwey. There were probably a good many persons in the audi-mee that night who had gone through smills, resperiences in Europe, but the sight is a rare one in New York.

Miss Evelyn Nordhoff, whose book bindings were described yesterday in THE SUN, is one of several sisters. Her botanical etchings have been highly praised, and most of her work in this field is used by one botanist. Miss Nordhoff is a blue-eyed, fair-haired girl with great magnetism of mannerss well as a characteristic decision which seems to make it crear that she will accomplish what she sets out to do. She dedies any symmathy with woman's rights, but it is evident that her views on the subject but it is evident that her views on the subject lean toward such independence for women as is not very different from the doctrines if firm believers in those theories. "But I do believe or much in socialism," she said recently, "that I don't like to do work that costs so much; it is a luxury that only the rich can afford. It is in order todo work that will be, within the reach of the poor that I am going to organize a woman's class next year to practise in bindings that will be of the very best make, although cheap enough for anybody."

Fatima, the hippopotamus of the Central Park menageric which went to Chicago yesterday, gave a farewell performance on Sunday afternoon that caused a small panic. As usual there was a large crowd, composed principally of women and children, in the lion house, where Fatima and her offspring were confined, and the mother and child absorbed a good share of attention. Fatima endured the arrathny for sometime without being apparently incommoded. At length, when half a dozen children and a nurse were gazing at her, and making uncomblimentary remarks, she reared herself up on her hind least, placed her fore legs on the rail of the inclosure, opened wide her capacious mouth, and emitted a series of fearful roars. This was the signal for general pandementum. The lon roared, the timer three one of his usual fits, the leopard screened and turned somersaults, and the hyenas hower. The nurse and the six children rushed screening for the door, and the rest of the crowd followed sait. In the doorway there was a jam. Hats were knocked off, and dresses fore, Nobody knew what had happened. Some cried 'lion,' "camel,' and "prairie dog, according to the extend of their several imaginations or the extend of their knowleds of matural history. nother and child absorbed a good share of attenextent of their knowledge of initural history.
At length a keeper forced his way into the house, and, going up to the offending hippopotamus, tossed a bundle of hay into her wide-open mouth. "The poor thing's hungry," he said. "That's the way she calls for her dinner."
Fatime sank down with a contented grunt.

\$300,000 MORE FOR THE BRIDGE. The Elevated and Trolley Companies Will Have to Pay That Amount in Tells.

The sub-committee of the bridge trustees which has been considering the question of the compensation to be paid by the elevated and trolley railroad companies for the privilege of using the bridge, had another conference yester-day in Mayor Wurster's office in Brooklyn. An agreement was reached as to the amounts which the companies would be asked to pay, and Mayor Wurster and President Berri were directed to make a detailed report of the matter and submit it to the full Board of Trustees at its meeting next Monday. Mr. Berri said that the proposed scheme would increase the bridge revenues from \$300,000 to \$350,000 a year.

The Albatross Going to the North Pacific.

here to-day. She is to go upon the dry dock at Mare Island, and then start upon an eight months' cruise in the North Pacific.

MARINE INTELLIGENCE MINIATURE ALMANAC-THIS DAY. . 5 S2 | Sun sets.... 6 S2 | Moon rises.12 11 RIGH WATER-THIS DAY. Sandy Hook. 10 59 | Gov. Island. 11 31 | Hell Gate. 1 24

Arrived-Wednesday, April 7. Ss Amsterdam, Bakker, Rotterdam March 24 and Sa Priesland, Nickels, Antwerp March 27,

Sa Mobile, Layland, Liverpool. Sa Henriette, Berg, Olbraitar, Sa Senior, Hausen, St. Juan. Sa Betty, Hackieh, Palermo. Sa Francisco, Louidina, Hull. Se Senior, Hausen, St. Juan.
Se Beity, Hacerin, Falermo.
Se Franciaco, Jenkins, Hull.
Se Venezuela, Haskins, Curacao.
Se Seneca, Stevens, Havana.
Se Algiers, Maxam, Havana.
Se Iroqueis, Kemble, Jacksonville.
Se Old Foundion, Hlakeman, Richmos Ship L. Schepp, Day, Hong Kong.
Bark Battle, Abbey, Liverpool.

[For later arrivals see First Page.] ARRIVED OUT. Sa Western Prince, from New York, at Rio Janeiro Sa Island, from New York, at Copenhagen. Sa H. F. Dimock, from New York, at Hoston.

SHIBBTED Ss New York, from New York for Southampton, off to Lizard. Se Manuheim, from Cuxhaven for New York, passed the Lizard. sunde, from New York for Flushing, off Se Idaho, from New York for London, passed the Isle of Wight.

SAILED PROM POREIGN PORTS. Ss Pocasset, from Palermo for New York SAILED FROM DOMESTIC PORTS. Sa Leona, from Galveston for New York, Sa Comanche, from Savannah for New York, Sa Kansas City, from Savannah for New York,

OUTGOING STEAMSHIPS.

Fuerst Bismarck, Plym'th. 2 00 A M Zamidam, Amsterdam 8 00 A M Orthoco, Bermida 5 00 A M Santiago, Nassau 1 00 P M La Grande Duchesse, Sayan 5 00 P M Allegheny, Jamaica roquels, Charleston . Colorado, Jirunswick Sail Saturday, April 10. a Bretagne, Havre....... 6 30 A M eania, Liverpool 7 59 A M osterdam, Rotterdam 5 00 A M s. Genoa 8 00 A M hingvalla, Christiansand I fobile, London ity of Washington, Havana. Andes, Hsyti Alitanea, Colon. Due To Day Amsterdam

oklyn City Liverpool State of Neba Elysta Willehad El Mar Comanche Inc Friday, April 1 Southampion ...Liverpool. Jacksonville . Liverpool.... Glasgow.... Gibra tar Due Tuceday, April 13.

WITH AN ARBUTUS LUNCHEON The Society of New England Women Colo-

Society of New England Women celebrated the advent of spring by an arbutus luncheon at the Waldorf yesterday. The big brated the advent of spring by an arbutus luncheon at the Waldorf yesterday. The big bowl of arbutus, however, was almost eclipsed by a basket of American Beauty roses. The roses were in honor of the new President, Mra Alfred Mills Judson. The literary meeting which followed the luncheon was the last of the season, though there will be one more business meeting, and probably a May Day celebration. Although the society has been in existence only two years it has a membership of 316. New branches are being organized in Philadelphia, Cincinnati, Dubuque, Ia., and other places. Yesterday's papers completed the work on the period from 1760 to 1780 in American history, Mrs. William Maynard read a paper on "The Second Capture of Louisburg." Mrs. Van Zile read one on "Early New England Newspapers." and Mrs. H. H. Bice spoke on "Samuel Adams." Mrs. E. A. Greeley, who is the pride of the society because of her brilliant record as a student, gave a résumé of the work of the year. She said that she could scarcely give a more happy conclusion to the review than in referring to the announcement of the promised return of the Bradford manuscripts from England. She knew that they were quite safe in Fulham Palace, but she preferred to have them in some fireproof vault on the shores of Boston Bay.

There were Si members at the luncheon yesterlay and about twice as many at the meeting afterward. Among the guests were Mrs. J. W. Brumblecorn of Lynn, Mass.: Mrs. Frank Hibbard, Miss Elizabeth Mount, Mrs. Louis Haight, Mrs. Henry Prentice, Mrs. Charence Burns, Mrs. W. F. Richie of London, Eng.; Mrs. J. Oxerots Tansiey, Mrs. L. M. Lawson, Mrs. D. A. Stanley, Miss Daniels, Mrs. Brandon L. Keys, Miss Edith A. Oliver, and Mrs. C. B. Price. San Diego, Cal., April 7.-The United States Fish Commission steamer Albatross sailed from

Miss Daniels, Mrs. Brandon L. Keys, Miss Edith A. Oliver, and Mrs. C. B. Price.

MARRIED. WILSON-NUGENT.-Wednesday, April 7, at Clare-

mont Presbyterian Church, Jersey City, by the Rev. R. G. Garrettson, Miss Jennie Nugent to Mr. Thomas Wilson.

DIED.

COWLES.-Suddenly, on Tuesday, April 6, at 40 East 38th st., this city, George R. Cowles of Norwalk, Conn., aged 73 years. Funeral services will be held at his late residence,

Norwalk, Monday, April 12, at 3 o'clock P. M. CUNNINGHAM. -On April 7 Christopher D. Cunningham, beloved husband of Cathrine Whealan. Funeral Saturday, 10th, from St. Augustine's Church, where a solemn requiem mass will be offered for the repose of his soul at 10 o'clock. In-

terment in Calvary.
FINE.—The officers of the Louisville and Nashville Rathroad Company, having been informed of the death of Mr. Albert Fink on April 3, 1897, called a the following resolutions were unanimously adopted: Whereas, The Board of Directors of the Louisville

and Nashville Ballroad Company has learned with much sorrow of the death of Albert Fink, recently a Director, and formerly General Superintendent and Vice President of this company,

Therefore, be it resolved, that Albert Fink's long connection with and valuable services rendered by him to this company entitle him to its grateful remembrance. His great learning and ability lations to the people and commerce of the coun-try, and the general management and conduct of ratiread business earned for him a world-wide repmatten and our greatest admiration and respect. This Board of Directors hereby tenders to his family its deepest sympathy in this their bour of

bereavement and irreparable loss. Resolved, that the Chairman be instructed to transmit to the family of the deceased a duly certified copy of the foregoing resolutions.
AUGUST BELMONT, Chairman.
NEW YORK, April 7, 1897.

ERM Es. -Suddenly, at the Presbyterian Hospital, New York city, on Tuesday, April 6, Jennie Eug Hedges, only daughter of Ann E. Hedges and the late Smith English Hedges, M. D. Funeral services at her home, Chester, M. J., on Friday, April 9, at 11:45 A. M. I.A.MSON.—On Tuesday, April 6, John L. Lamson, son of the late Charles and Elizabeth Lamson. Funeral services will be held at the Church of the

April 9, at 19:89 A. M. LANCASTER.—At the home of her son, Frank H. Lancaster, 589 St. Nicholas av., Mrs. Agues W. Lancaster, aged 58 years and 12 days.

WILLER. -Veterans of the Seventh Regiment are requested to attend the funeral service of James Miller, Second Company, on Thursday, April 8, 1897, at 654 President st., Brooklyn, at 8 o'clock L. G. WOODHOUSE, Colonel WILKIN. - Tuesday, April 6, John Wilkin, in his

67th year. Fun-ral services at his late residence, 254 Grand st., Thursday (today), at 4 P. M. Interment at the convenience of the family. Please omit floral offerings. MORTON COMMANDERY, No. 4, K. T. -Sir Kuighta: You

are requested to attend the funeral of our late Bir Knight, John Wilkin, this day (Thursday), 4 P. M., at 254 Grand at., New York. Citizens' dress

THE RENSICO CEMETERY.—Private station, Har-lem Railroad: 43 minutes ride from the Grand entral Depot. Office, 16 East 42d st.

New Bublications.

\$1.00 FACH-Murger's "Bohemians," Voltaire's "Romances," "The Talmud," "Scottish Tartains, Ossian's Poems, Amiet's Journal, Schopenhauer's "Essays," Tyndall's "Fragment Science," PRATT, 6th av. 10th 5th